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Anyone who has ever read the scenes in which Andromache bewails the death of Hector, the appeals of Priam and Hecabe from the walls of Troy, and the lamentations which play so great and so sad a part in the last book of the *Iliad* will agree with me that the author of the foregoing sentence must be ignorant of the contents of the *Iliad*.

JOHN A. SCOTT

A GRAMMAR-SCHOOL COURSE IN CLASSICS OF ONE HUNDRED YEARS AGO

Miss Florence A. Gragg, in the *Classical Journal* for January, 1919, has admirably and interestingly outlined the content and value of some of the old Colloquies, especially those of Corderius and Vives. Of the Colloquies of Corderius she says (p. 218), "They became exceedingly popular. . . . They were used in England well into the nineteenth century."

As showing the popularity of the Colloquies and also as indicating the tendency of the best schools in America to follow English programs an extract may be quoted from an action of the Board of Trustees of Hampden-Sidney College in Virginia, the second college organized in the South. This action was taken shortly after one of its former presidents, John Blair Smith, had gone to be president of Union College, New York, and another, Archibald Alexander, had founded Princeton Theological Seminary. On May 29, 1812, a committee brought in a report to revise the laws and regulations of the College in part as follows:

1. All the students at the College shall be arranged into five divisions, to be denominated the Grammar School, the Freshman, Sophomore, Junior, and Senior classes.

2. Every student in the Grammar School shall read the whole of Corderius' Colloquies; 3 dialogues in Erasmus; *Selectae e veteris*, part 1st; the whole of *Selectae e profanis*; Mair's *Introduction*; Caesar's *Commentaries*, 6 books of the Gallic, and 2 of the Civil War; such parts of the *Roman Antiquities* as shall be prescribed by the President; the whole of Sallust; Virgil to the end of the 6th *Aeneid*; Horace (the indelicate parts excepted); commit the Greek Grammar; and read in Greek Testament St. John's Gospel, the Acts of the Apostles, the Epistle to the Romans, the Epistle to the Hebrews, and 33 dialogues of Lucian.

He shall then enter the Freshman class.

This is quite a full, if to some extent an unbalanced, ration for a grammar-school pupil.

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MISALLIANCES ON THE ANCIENT AND MODERN STAGE

In Athens during the period of her greatness in drama women were kept in almost oriental seclusion. In consequence the gilded youth seldom were able to have romantic relations with young women of their own station, and

their *affaires d'amour* were generally confined to girls whose social status at least for the time being did not stand in the way of unconventionality of conduct. Greek comedy, being a mirror of contemporaneous manners, illustrates this situation in almost every piece, particularly during the period of the New Comedy. But the dénouement would normally require legal wedlock between the lovers; and inasmuch as the poets were not endeavoring to undermine the social structure of their times, lawful marriage between free-born Athenian youth and women of this type, even when their moral character had been more or less successfully protected, was almost unthinkable until the latter were shown to be socially worthy of their lovers. Such a development recurs with almost monotonous iteration in the plays of the New Comedy. By some whirligig of fortune the girls are almost always found to be not merely suitable but in some cases the most suitable brides for their sweethearts. Thus, in Terence's *Andria* his wealth has emboldened Chremes to address himself to Simo and offer his daughter and a handsome dowry to the latter's son. The match is in every particular an admirable one and is promptly accepted, but unfortunately Pamphilus' affections are already enlisted elsewhere. In the outcome, however, the object of his affections is shown to be another daughter of the self-same Chremes, who had been shipwrecked with her uncle many years before and whose fate had remained a mystery until the present hour. Practically the same situation obtains in no less than four of Terence's six plays.¹ Thus the playwrights were enabled to gratify the predilections of their youthful heroes without offending the social susceptibilities of their audiences.

It is interesting to observe a similar yielding to present-day opinion on the part of contemporaneous dramatists. There is now playing at the Astor Theater in New York City a comedy-drama by Messrs. Samuel Shipman and John B. Hymer, entitled *East Is West*. In this play a young American, traveling on the Yangtse River with a party of tourists, rescues a fair Chinese maiden who is about to be sold into a fate worse than death. It is inevitable, on the stage, that the two are meant for each other, but it is equally apparent that no sane dramatist could offend an American audience so flagrantly as to end a play with such a miscegenetic union. Accordingly, in the finale Ming Toy is shown to be the daughter of an American missionary from whom she had been stolen in infancy by her supposed father! *East Is West* is said to possess no great claim to immortality, but it is at least valuable as exhibiting the same kind of adaptation to the social prejudices of the audience as the ancient playwrights considered it advisable to employ.

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¹A fuller discussion of this situation may be found in my *The Greek Theater and Its Drama* (1918), pp. 277-79.